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Composed by

W. C. BOESMAN.

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EDWIN ASHDOWN

(Limited)

NEW YORK.

LONDON.

TORONTO.

ON LEFT HAND ARPEGGIOS WITH A MELODY *SOSTENUTO* TO THE RIGHT HAND.

(style Ballad)

ANDANTINO SEMPLICE.

il canto ben marcato e con molto despress.

STUDIO 11.

p *grazioso.*

(A)

con esp:

pp

Ab.

f

(A) The melody at the right hand must be performed with great taste, feeling, and in a *Sostenuto cantabile* manner.—Care must be taken to have a good and Sonorous tone from the right thumb, to which is entrusted the theme, and to arpegge the chords so as to procure a melodious and harmonious effect.—The Bass, which has a most important part in this Studio, is to be played very equally, without any motion of the hand or of the wrist, the fingers acting solely by the proper bending of the joint—the Har-

p *pp* *espress dim.*

(B) *pp tranquillo e leggiero.*

(C# with Db) *sempre pp* *Cantando.*

(C) *cresc - - ed - il tempo string.* *fz* *f* *rall.*

ent. - - A Tempo. il canto marcato. *f* *pp amoroso e dolceiss.*

pist will find difficult the going from the second left finger to the third, and vice versa, but this kind of practice will strengthen much these fingers. (B) the right hand, very short and detached, and not at all arpeggiated, except the crotchets—give good vibration to the lower C's of the bass. (C) mind the Crescendo and the increase of time.

First system of musical notation for piano, featuring a treble and bass staff. The treble staff has several measures with notes marked with 'x' and slurs. The bass staff has a continuous eighth-note pattern. Dynamics include *fz* and *pp*.

Second system of musical notation for piano. The treble staff has notes with slurs and 'x' marks. The bass staff has a continuous eighth-note pattern with fingerings *1 1 1 1 1* and *x1 x1 2 x1 2 x1*. Dynamics include *p* and *pp dolciss.*

Third system of musical notation for piano. The treble staff has notes with slurs and 'x' marks. The bass staff has a continuous eighth-note pattern. Dynamics include *riten:*, *agitato ed esp:*, and *pp*.

Fourth system of musical notation for piano. The treble staff has notes with slurs and 'x' marks. The bass staff has a continuous eighth-note pattern. Dynamics include *A Tempo.*, *p esp:*, *riten:*, and *piu p*.

Fifth system of musical notation for piano. The treble staff has notes with slurs and 'x' marks. The bass staff has a continuous eighth-note pattern. Dynamics include *A Tempo.*, *sempre in dim.*, and *ppp*.

ON CHORDS, TRIPLETS ARPEGGIOS.

MODERATO MA CON MOTO.

affettuoso e la melodia marcata.

STUDIO 12.

(A)

(B) A Tempo.

(1) This Studio is to be performed with much expression, and all the notes of the right thumb very distinct and marked, — the chords *not arpeggiated*, but given in a *sostenuto* manner — pay attention to the indications to increase or decrease the sounds, the left hand light. (B) the left hand very light, marking only a little the first notes of the arpeggio, do not make any break in the change of position.

con passione. *(C)* *gva.*
pp *f* *cresc.* *ff molto marcato.*
p stacc: Gb. *pp* *ppp Db.* *rall?*
A Tempo. *p galegg: loco.* *p dolce ed espress.* *fz*
(D) *gu loco.* *Fix Db.* *ff* *rall.* *Pesante.* *p*
A Tempo. *a poco animato.* *Fix G.* *f molto marcato.* *piu forte.*
(E) *f* *1x1 2x1 2x1 2x1*

(C) Marked, in bending well the joints and *not* arpeggiated. (D) the notes of the left thumb giving the melody, well accentuated and distinct, while the other under notes must be soft, — the arpeggios of the right hand very light. (E) do not move the left wrist.

The musical score consists of five systems of piano music, each with a grand staff (treble and bass clef). The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

- System 1:** Starts with a *gva* (glissando) marking. The first staff has a series of chords. The second staff has a series of eighth notes with *fz* (forzando) markings. The third staff has a series of eighth notes with *fz* and *sempre ff* markings. Fingering numbers (1, 2, 3) and 'x' marks are present.
- System 2:** Continues the eighth-note pattern. The first staff has *fz* markings. The second staff has *fz* and *sempre ff* markings. Fingering numbers and 'x' marks are present.
- System 3:** Labeled *(F) Cantando.* The first staff has a series of eighth notes with *p dolce e grazioso.* markings. The second staff has a series of eighth notes with *p dolce e grazioso.* markings. Fingering numbers and 'x' marks are present.
- System 4:** Labeled *p* and *cresc.* The first staff has a series of eighth notes with *p* and *cresc.* markings. The second staff has a series of eighth notes with *p* and *cresc.* markings. Fingering numbers and 'x' marks are present.
- System 5:** Labeled *f* and *ff*. The first staff has a series of eighth notes with *f* and *ff* markings. The second staff has a series of eighth notes with *f* and *ff* markings. Fingering numbers and 'x' marks are present.

(F) Mark well the melody with the right thumb.

ON EXTENDED ARPEGGIOS WITH AN INTERNAL MELODY.

ALLEGRO MODERATO.

(A)

STUDIO
13.

The musical score for Studio 13 is written for piano and right hand. It consists of four systems of staves. The key signature is one flat (F major or D minor), and the time signature is common time (C). The tempo is marked 'ALLEGRO MODERATO'. The score is labeled 'STUDIO 13.' and '(A)'. The right hand part features a melody with accents and slurs, while the left hand part features extended arpeggios with various fingerings and dynamics. The dynamics range from *pp* (pianissimo) to *fz* (forzando). The fingerings are indicated by numbers 1-5 and 'x' for the thumb. The arpeggios are marked with '1x12', '3x21', '3x32', and '3x12'.

(A) To render this Studio more clear, the author has written on a small line above the right hand the melodie theme, which must be heard *very distinctly* and detached from all the other notes forming the Arpeggios—Care must be taken also to *accentuate strongly* the minims of the melody, to *mark well* their value and give effect to the strain—the *arpeggios* are to be played *steadily, soft and equal*, and no break

First system of musical notation, measures 1-4. Dynamics: *f*. Rhythmic patterns include triplets and sixteenth notes.

Second system of musical notation, measures 5-8. Dynamics: *ritard.*, *dim.*, *fz*, *pp*. Tempo: *A Tempo.*

Third system of musical notation, measures 9-12. Dynamics: *fz*, *pp*.

Fourth system of musical notation, measures 13-16. Dynamics: *fz*, *p*, *pp*. Marking: *Fine*.

Fifth system of musical notation, measures 17-20. Dynamics: *p*. Markings: *(B)*, *x1x*, *il canto molto marcato e con espress.*, *p staccato e leggiero.*

must take place in the quick changes of position, in descending or ascending — the chords of the left hand to be struck with force, to obtain a full vibration — (B) the melody on the lower notes of the right hand to be strongly marked and the wrist must be kept very quiet, while the upper notes are performed softly and steadily.

12 1 x 12 1 12 1 x 12 1 12 x 1

(C)

2 1 2 x 12 1 x 12 3 2 3 1 2

12 1 2 1 2 1

p dolce, ma il canto marcato.

cresc. - - - - - f

p con gusto.

D.C.

(C) Mark strongly the notes of the right thumb and third finger, and perform the middle semiquavers soft and light, keeping all the fingers close to the strings — the Bass rather light and soft to make the melody well heard,

ON DOUBLE NOTES.

ALLEGRO MODERATO.

STUDIO 14.

(A)

p grazioso ed elegante. *f* *pp* legg.

f *dim.* *fz* *gva*.....

pp leggiere. *con gusto* *legg.* *f* con fuoco. *gva*.....

p con grazia. *pp* *gva*.....

(A) To perform ascending double *Glissandos*, it is necessary to stretch the first and second fingers, if for thirds, and the first and third fingers, if for sixths, rather stiffly on the strings, while the wrist is very lightly rested on the sounding board, in order to be ready to move up quickly the whole hand. It is important, to check the too great rapidity of that motion, to press the two fingers on the strings, more or

Allegro

con fuoco. *fz* *pp delicato.*

tranquillo.

dolce. *p* *fz*

pp

rit. *f* *ff* *p*

less according to the time—for descending double Glissandos, slide with ease the thumb, without any stiff-
ness whatsoever, and keep the wrist motionless.— (See the book of new Effects) The quavers of the
Bass to be given very equal and steadily.

leggiero.

pp *fz* *fz*

gva

ritard:

x 1 x 1 x 1 x 1 *x x* *A Tempo.*

(B) *p* *cres.*

dimin: *pp*

riten: *pp*

(B) Mark well the lower turned down quavers of the Bass.

ON ARPEGGIOED CHORDS.

ALL^o CON SPIRITO E FUOCO.

STUDIO 15.

(A) *ff ben marcato e molto brillante.*

sempre ff

(A) In this spirited and animated Studio, the entire melody is to be performed by the right thumb with great force and brilliancy, while the under chords must be very much arpeggioed, — In the frequent sliding of the thumb, or in its being shift up to take higher notes, the position of the hand must not be altered — The

sempre piu forte e brillante.

gva... loco.

ff

strepitoso.

A Tempo.

riten: - - - ff staccato e il piu brillante possibile.

sempre ff e marcato.

chords, if well arpeggiated, (as recommended before) will give facility to the right thumb to act freely — All the chords with the left hand to be also given with great brilliancy and much arpeggiated.

ON HARMONICS.

ALLEGRO MAESTOSO. (alla Marziale)

STUDIO 16.

(A)

fz *pp* *fz* *pp* *pp* *fz* *pp* *fz* *pp*

(B)

marcato e pomposo.

riten. *A Tempo.*

(C)

ff molto Grandioso.

The musical score for Studio 16 is written for piano and consists of three sections labeled (A), (B), and (C). Section (A) is marked 'ALLEGRO MAESTOSO. (alla Marziale)' and contains six staves of music. It features a variety of dynamics including *fz* (forzando), *pp* (pianissimo), and *ppp* (pianississimo), along with accents and wavy lines indicating specific performance techniques. Section (B) is marked 'marcato e pomposo.' and contains two staves of music, with a tempo change from 'riten.' (ritardando) to 'A Tempo.' indicated above the staff. Section (C) is marked 'ff molto Grandioso.' and contains two staves of music, featuring heavy chords and a grandioso character. The score includes various musical notations such as notes, rests, and dynamic markings.

(A) The style of this Studio is Martial and pompous—for the manner of performing the divers Harmonics contained in it, (see the Authors book of New effects) give the Etouffes chords very short and briskly—(B) All the Harmonics to be played with great force, but that force to be derived solely from the power of the fingers joints, and not from the wrist, taking care to give more accent to the minims and dotted.

The musical score consists of six systems of grand staves (treble and bass clef).
 - System 1: Starts with *fz* in both hands. The right hand has a series of chords with slurs. The left hand has a similar pattern. A *marcatisss* marking appears in the right hand.
 - System 2: Continues the chordal texture. *fz* markings are present in both hands.
 - System 3: Similar to the previous systems, with *fz* markings. Some notes in the right hand are marked with asterisks (*).
 - System 4: Marked *Grandioso.* in the left margin. The dynamics change to *ff* in both hands.
 - System 5: The right hand has a melodic line with slurs and accents, marked *con forza fz*. The left hand continues with *ff* chords. A *6* (sixteenth note) marking is visible.
 - System 6: The right hand has a melodic line with slurs and accents, marked *ff*. The left hand continues with *ff* chords.

crotchets than to other notes, in order to give the true effect to their value—(f) Perform all the chords with both hands, in a grandioso manner, arpeggiating them as much as possible.

ff ff ff ff ff p dim.

(D) pp dolce: con gusto.

graz: cres. deciso.

ff p ff

(E) f marcato. pp f marcato. pp

f marcato. pp e stacc. dim. ppp

(D) The right hand chords to be played in a soft and delicate manner, paying attention to make the notes with the thumb well marked and distinct — the triple Harmonies with the left hand to be given with force and clearness. (E) the right hand chords very soft, and short, without arpeggiating them at all.

ROMANZA, ON TASTE AND EXPRESSION.

(Italian style)

ANDANTE SOSTENUTO DRAMMATICO.

(A)

Cantando.

p

con molto d'express.

D.C.

pp

riten.

con passione.

f

pp

con espress dolente.

fz

cresc.

STUDIO 17.

(A) The greatest expression intense feeling, and strict attention to give the slow notes their full effect, by due vibration, are the requests to perform rightly this Studio-Romance — on the pianoforte, keeping down the fingers on the keys, or using the pedal, prolong the sounds, but on the Harp the only way of determining the duration of a particular note, is in the more or less force given in striking the string, this, which demands a great nicety of touch, as well as much flexibility and delicacy in the fingers joints, is too often neglected by the Harpist, and the consequence of this neglect are an ineffective and tame perfor-

riten. *f* *f* *p con grazia.* *fz*

rall: s *rall^o* *A Tempo.*

affret: *dim.* *p* *con anima.* *pp* *dolce ed esp.* *f*

con passione. *cresc.* *dim.* *pp* *f piu di passione.* *affret:* *riten.*

uto. *pp* *pp* *pp leggerissimo.* *(B)*

Fine. *il canto al basso, molto marcato, e con*

pp *loco.* *pp* *pp* *grand espress.*

mance, especially in slow and Cantabile movements. The author then recommends the Harpist to give full vibration to the minims, crotchets and dotted crotchets contained in this Studio, while the other notes are performed in a short manner. The striking with force the Bass octave notes, (especially if the strings are metallic) will add greatly to the effect of the whole. (B) The melody, which is at the Bass, to

BOCHSA, 18 Studies. Bk. 2. (A&P. 8184.)

The musical score consists of six systems of music, each with a right-hand melody and a left-hand accompaniment. The key signature is B-flat major (two flats). The systems are marked with various dynamics and performance instructions:

- System 1:** Right hand starts with *loco.* and *pp*. Left hand has *f* and *dim.*. A *gva* (glissando) is indicated over the right hand.
- System 2:** Right hand has *pp* and *dim.*. Left hand has *con esp. dol.* (con sordina, molto). A *gva* is indicated over the right hand.
- System 3:** Right hand has *p* and *accel*. Left hand has *f* and *dim.*. A *gva* is indicated over the right hand.
- System 4:** Right hand has *pp* and *gva*. Left hand has *con gusto.* (con sordina). A *gva* is indicated over the right hand.
- System 5:** Right hand has *pp* and *dim.*. Left hand has *fz* (forzando). A *gva* is indicated over the right hand.
- System 6:** Right hand has *Cantando.* (cantando) and *loco.*. Left hand has *p* and *D.C.* (Da Capo). A *gva* is indicated over the right hand.

be given with force, and in a Singing manner, while the right hand accompaniment is to be played with great delicacy and very soft.

If the Harmonics contained in this Studio are found too difficult, they may be omitted, and the whole piece may be still performed effectively in natural sounds and with the *Etouffés*.

ON ETOUFFÉS AND HARMONICS.

(alla Napolitana)

ALLEGRO MOLTO VIVO, QUASI PRESTO.

STUDIO 18.

The musical score for Studio 18 is written for piano in 3/8 time. It consists of four systems of music. The first system is marked with dynamics *fz* and *pp*, and includes performance instructions (A) and (B). The second system includes dynamics *fz*, *f*, and *ff con fuoco e marcato*. The third system includes dynamics *f* and *pp*, and includes performance instruction (C). The fourth system includes dynamics *pp* and *D.C.*, and includes performance instruction (D). The score is written for piano with a grand staff (treble and bass clefs) and includes various musical notations such as notes, rests, and accidentals.

(A) The time of this Studio must be quick and spirited—for the manner of performing the upper single Harmonics, (See the author's book of New effects) (B) The chords very short and *Etouffés*. (C) The *Etouffés* notes to be given with considerable force, the left hand being well extended on the strings, in order to have the fleshy part of the hand ready to act for the *Etouffés*. (D) The lower octave notes Harmo-

p
staccato e scherzoso.

il basso molto leggiero.

p
fz
sempre scherzoso.

rall?
cresc
con esp.

A Tempo.
pp
fz
deciso e scherzoso.
p
fz

gva
riten.
f
p dol.
(nota)

nies; are done by stretching stiffly the little right finger on the string, while the string is struck with force with the second right finger—all the octaves, to be played very short and briskly—the left hand very light and piano, giving only the first note of each bar with a slight accent—that first note of each bar (at the Bass) is to be performed independently, without trying to place too soon the 2^d left finger.

Tempo.

(E)

f e marcato.

p dolce.
(F)
ff

p
rf
deciso.
f marcato e gricoso.

p dolce.
ff

p dolce.
(G)
pp staccatiss. il basso

sempre marcato.

(E) Same Harmonies as in letter D, and (nota) after the *Da Capo*, second time, go from here to the Coda. play the sixths and the thirds with a good deal of force, in marking each, well, to give a clear tone to the under notes harmonies. (F) The left hand harmonies with force, while the right hand plays piano in arpeggiating lightly the chords. (G) All the right hand chords, very Staccato, the left hand always well marked and with force.

(H)

f

(I)

pp scherzando. *cresc*

agitato.

en - do - f legato.

p

(J) *il tempo piu ritenuto.*

pp fz marcatissimo.

rall^o

A Tempo.

fz dim. fz fz fz D.C.

(H) Mind the various Crescendos and decres — (I) The right hand thirds very short and detached, and keep well the left hand close to the strings, for the *Etouffés* chords. (J) Place lightly the second and third left fingers on the middle of the strings which the second and third right fingers strike — these two last fingers must act with great force to give the Harmonics clear.

CODA.

il basso piano e leggiero.

p con esp:

fz *fz* *fz* *fz*

riten. *A Tempo.*

p dolce. *f*

(K) *fz* *f*

rall. *(L) A Tempo.*

esp: riten: A Tempo. *con gusto: pp*

pp *smorzando.* *riten: ppp*

(K) The two lower notes are Harmonics, the upper note being natural sound. (L) The right hand chord *finissimo* and very short — the left hand *Etouffles* in diminishing the sound little by little.

A CATALOGUE OF HARP SOLOS.

No. 1.

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- b* Non più mesta. Fantasia on Rossini's air. 3 0
b The last rose of summer. Variations. 2 6
b There is no home like my own. Variations. 2 6

MEYER, F. C.

- b* Auld Robin Gray. Divertimento. 3 0
b Mélange (introducing "My lodging" and "The rose-tree in full bearing"). 4 0

OBERTHÜR, CHARLES.

- b* Op. 25. Addio, mia vita, addio! Barcarolle. 2 6
a Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original. 6 0
b Op. 27. Reminiscences des Mousquetaires. Fantasia on Halevy's opera. 3 0
b Op. 28. Bijou de Nabuco. Grande fantasia sur l'opéra de Verdi. 7 0
b Op. 29. La mélancolie de F. Prume. Transcription. 2 6
b Op. 38. Una lagrima sulla tomba di Parish Alvares. Elégie. 5 0
b Op. 51. La belle Emmeline. Improptu. 3 6

b Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:

1. La cascade. 3 6
2. La coquette. 2 0
3. La consolation. 3 0

b Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:

1. Adelaide. Beethoven. 3 0
2. The first violet. Mendelssohn. 2 0
3. Zuleika. Mendelssohn. 2 0
4. Cooling zephyrs. Schubert. 2 0
5. The huntsman, soldier, and sailor. Spohr. 2 6
6. A ride I once was taking (Trab, trab). Kücken. 2 0
7. My harp now lies broken (Maid of Judah). Kücken. 3 0
8. My heart's on the Rhine. Speyer. 3 0
9. From the Alp the horn resounding. Proch. 2 6
10. With sword at rest (The standard bearer) Lindpaintner. 2 0
11. When the swallows fly towards home (Agathe). Abt. 2 0
12. Oh! wert thou mine for ever. Kücken. 2 0

c Op. 89. "HOMMAGE À SCHUBERT." Trois mélodies:

1. Ye flow'rets that to me she gave. 1 6
2. Praise of tears. 1 6
3. Norman's Gesang. 1 6

b Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:

1. Streamlet cease. Curschmann. 2 0
2. Forth I roam. Kalliwoda. 2 0
3. If o'er the boundless sky. Molique. 2 0

b Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:

1. Bâle. 3 6
2. Zurich. 3 6
3. St. Gallis. 3 6

b Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:

1. Grace. C. Mayer. 2 6
2. La fontaine. C. Mayer. 3 0
3. Si oiseau j'étais. A. Henselt. 2 0

c Op. 106. Three characteristic melodies:

1. Wenn ich ein Vöglein wär. 3 0
2. Lisle laute, lisle linde. 3 0
3. Virgo Maria (O Sanctissima). 3 0

c Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:

1. Repose. 2 0
2. Sorrow and relief. Cavatine du genre. 2 6
3. Cradle song. 2 6

- a* Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs). 6 0
b Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer. 2 6

b Op. 121. Trois morceaux caractéristiques:

1. La gitana. 3 0
2. Mélodie mazurque. 3 0
3. La gazelle. 3 0

b Op. 127. Sacred melodies:

1. Martin Luther's hymn. 2 6
2. Old hundredth psalm. 2 6
3. Before Jehovah's awful throne. 2 6
4. Airs from "The Creation" (Haydn). 4 0
5. Vital spark of heavenly flame. 2 6
6. Agnus Dei (Mozart). 2 6

b Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):

1. Nobles seigneurs. Cavatine du page. 2 0
2. A ce mot tout s'anime. Air de Marguerite. 2 0

OBERTHÜR, CHARLES—continued.

- b* Op. 129. "ÆOLIAN CHORDS." Three melodies:
1. Gems of the crimson-coloured even. 2 0
2. She was a creature strange as fair. 2 0
3. 'Tis sweet when in the glowing west. 2 0

- b* Op. 132. Nereides. Sketch. 3 0
b Op. 142. L'invitation del gondoliere. Sketch. 2 6
b Op. 144. Il trovatore. Fantasia on Verdi's opera. 4 0
b Op. 146. La traviata. Souvenir de l'opéra de Verdi. 3 0

b Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed—each. 2 6

1. Ah! che la morte. Trovatore. 2 6
2. Il balen del suo sorriso. Trovatore. 2 6
3. Si la stanchezza. Trovatore. 2 6
4. Stride la vampa. Trovatore. 2 6
5. La mia letizia. I Lombardi. 2 6
6. La donna è mobile. Rigoletto. 2 6
7. Parigi, o cara. Traviata. 2 6
8. Ah, fors'è lui. Traviata. 2 6
9. Di Provenza il mar. Traviata. 2 6
10. Libiamo (Brindisi). Traviata. 2 6
11. Ernani involami. Ernani. 2 6
12. Va pensiero. Nabuco. 2 6

b Op. 158. "SEASIDE RAMBLES." Four musical sketches:

1. Sea nymphs. 2 0
2. Murmuring waves. 2 0
3. My bark glides through the silver wave. 2 6
4. Water sprites. 2 0

- b* Op. 159. Andalusia. Bolero brillant. 4 0
b Op. 166. The keel row. Fantasia. 4 0
b Op. 167. Santa Lucia. Neapolitan air. 4 0
b Op. 170. Un ballo in maschera. Fantaisie. 4 0

b Songs without words:

1. Dans ces instants où le cœur pense. 2 0
2. Ich denk' dein, wenn durch den Hain der Nachtigallen. 2 0
3. Ellende Wolken, Segler der Lüfte. 2 0
4. Emelina. 1 0
5. Selige Tage. 1 0
6. Nachgefühl. 1 0
7. Adieu, charmant pays de France. 3 0
8. For I, methinks, till I grow old. 2 6
9. L'air est doux, le ciel est beau. 2 6
10. Ange aux yeux bleus. 2 6
11. We rove among the roses. 2 6
12. Au bord du Rhin. 2 6
13. Au bord de la Lahn. 2 0
14. Au bord de la Nahe. 1 0
15. Au bord du Neckar. 1 0
16. Auf leichtem Zweig. 2 6
17. Ah! he not sad. 2 6
18. Remind me not. 1 0

b "VOYAGE LYRIQUE." Twenty-four National Airs. each. 3 0

1. Norway. 13. Romagna.
2. Sweden. 14. Naples.
3. Denmark. 15. Spain.
4. Russia (God save the Emperor). 16. Portugal.
5. Prussia. 17. Switzerland.
6. Prussia. 18. France (La Marseillaise).
7. Poland. 19. France (Les Girondins).
8. Saxony. 20. Belgium.
9. Bavaria. 21. Holland.
10. Austria (Haydn's hymn). 22. England (Rule Britannia).
11. Hungary. 23. America (Hail Columbia).
12. Sardinia. 24. England (God save the [Queen]).

STEIL, W. H.

- b* My lodging is on the cold ground (variations). 3 0

STREATHER, WILLIAM.

- b* Deh vieni alla finestra. Serenade from Don Juan. 2 0
a Home, sweet home, of Thalberg, transcribed. 1 0

TAYLOR, GERHARD.

- a* Com'è gentil (Don Pasquale). Transcription. 2 6
a Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters). 3 0
a Two favourite Irish melodies (Coolin and The minstrel boy). Variations. 3 0
a Rigoletto. Fantasia on Verdi's opera. 5 0

THOMAS, JOHN.

b WELSH MELODIES. Transcribed:

1. The ash grove. 3 0
2. The bells of Aberdovey. 3 0
3. Sweet melody, sweet Richard. 3 0
4. The rising of the sun. 3 0
5. The march of the men of Harlech. 3 0
6. Riding over the mountain (original melody by J. Thomas). 3 0
7. The plain of Rhuddlan. 3 0
8. Love's fascination. 3 0
9. The rising of the lark. 3 0
10. The camp (Of noble race was Shenkin). 3 0
11. Megan's daughter. 3 0
12. The minstrel's adieu to his native land (original melody by J. Thomas). 3 0
13. Watching the wheat. 3 0
14. New year's eve. 3 0
15. David of the white rock, or The dying bard to his harp. 3 0
16. Over the stone. 3 0
17. The miller's daughter. 3 0
18. Come to battle. 3 0
19. All through the night. 3 0
20. The blackbird. 3 0
21. The dawn of day. 3 0
22. Britain's lament. 3 0
23. Black Sir Harry. 3 0
24. The departure of the king. 3 0

- b* La source. Caprice of J. Blumenthal, transcribed. 4 0
b The harmonious blacksmith, of Händel, transcribed. 3 0

WRIGHT, T. H.

- b* Caledonian Fantasia, introducing favourite Scotch melodies. 4 0
b Com'è gentil (Don Pasquale). Fantasia. 3 0
b Deh calma oh ciel (Otello). Transcription. 2 6
b Fra poco a me ricovero (Lucia). Arranged. 2 0